

The Bloomfield Citizen.

SATURDAY, APRIL 9, 1887.

Titles.

To die in battle and have his name printed in the Army Register is said to be an Englishman's idea of glory. The appetite for fame is strong, enduring and well nigh universal. A liberal distribution of titles has sustained the declining fortunes of a King or Emperor. To support these artificial dignities palatial mansions are built, costly hospitality offered, and vast revenues devoted to the support of aristocracy and royalty. Your live lord is not likely to say "What's in a name?" For him the name is everything—the dignity of duke, marquis, baronet, or knight is so far beyond any distinction which wealth can bestow as to make the latter mean in the comparison. Yet ambition is not an altogether ignoble passion. The possession of a title puts its man upon his good behavior. "Noblesse Oblige" is the motto of the aristocracy of France. He who claims "the blood" must assume an adequate responsibility with his honors.

But in America we have no aristocracy. The Declaration of Independence proclaims the equality of mankind—at least in law. In reality your honest Republican or Democrat is as fond of honors as any member of the effete monarchies of Europe.

The possession of an office carries with it a rule but trifling emolument. The honors are sufficient recompense for its troubles and toils. He who is thus chosen is marked out from his fellows as a man of character. His name is written in the earth. Fame's golden trumpet proclaims his achievements. He has attained the heights of popularity, and is supposed to be happy.

True there may be nothing substantial in his position. Fickle fortune may at any moment leave him in the lurch. A day of glory may be purchased at the cost of long service at the shrine of popular favor. Trials unknown to private life may beset him at every turn, or the title may be merely an ornamental one, without service or pay.

No matter the rush for honors continues; and the thirst for office grows with its partial gratification.

How else can we account for the growth of societies except that man is an office-consuming animal, and that titles round out the most successful career? Even to know the names of the many societies which live and flourish among us would require a liberal education. Upon what do they live? What are the occupations of their members? What the motive which draws them together? It may be the love of society (we answer cautiously), or it may be benevolence, or desire for improvement, or it may be the distinction which a liberal distribution of titles may give.

In the service of the State of New Jersey is one man, to whom fortune would seem to have granted all the distinctions which heart could desire. Our own Henry C. Kelsey has been re-appointed and confirmed Secretary of State, Bank Commissioner, Clerk of the Board of State Canvassers, Clerk of the Court of Errors and Appeals, Clerk of the Court of Pardons, Clerk of the Prerogative Court, Commissioner of the State Library, Commissioner of the Scientific School, and State Commissioner of Insurance. Here is certainly the ideal of the office-seeker. Let him wear his more simple honors with pride and hopefulness. He may sometime reach this summit of renown, where but to name one's titles shall command universal attention and awe.

How great a privilege to live in a land of democratic equality where the lad of lowly birth may aspire to any office from Pound-keeper to Secretary of State, Bank Commissioner, Clerk of the Board of Canvassers, &c. &c.

Sunday Observance.

A while ago some good friend who forgot to give the name, sent to one of the editors of the CITIZEN a pamphlet written by a Chicago doctor of divinity, devoted to showing the fact that theatre was one of the chief avenues to that broad way which leads to destruction. We have it in mind at some future time to give extracts with comments from this remarkably instructive and amusing pamphlet. In the meantime in order to convince our good but unknown friend that good does sometimes come even out of Nazareth, we call attention to the fact, that the theatrical managers of New York oppose an almost solid front to the giving of theatrical performances on Sunday.

As shown by interviews published in the New York Mail and Express, only two (Amberg and Miner) of New York's managers are in favor of Sunday plays. Out of nineteen interviews we select the following:

E. G. Gilmore, Niblo's—I was born in New England and am brimful of Puritan ideas. Sunday should be a

day of rest to managers, actors and supers, as well as to the public.

Dan Frohman, Lyceum—I think the public should have one day's rest from the hot glare of the footlights. Open all the public institutions, but draw the line at theatres. If the public museums, art galleries and libraries were free to all on Sunday, the people would have all the amusement they desired.

A. M. Palmer, Madison Square—The sentiment of the community is opposed to Sunday performances and I think the sentiment is right. The theatres have six days in the week and the churches should have one.

Richard Dorney, Daly's—It would be impossible to rent this theatre for any purpose on a Sunday. Mr. Daly regards the day religiously, and has never allowed even the ordinary rehearsals to take place. This accounts for the fact that an opening night at this house never occurs upon Monday.

Theodore Moss, Wallack's—New Yorkers are, as a class, religious, and I respect them for it. It would be bad policy to do anything to shock their feelings. The majority of theatre goers in this city are church-goers. Let them have Sunday for the church.

J. W. Rosenquest, Fourteenth St. Theatre—I would not open my house on Sunday if every other manager in the city were to do so. People of an atheistical bent may spin all the webs of theory they choose to show the benefits that Sunday performances would give to the working classes by keeping them from more harmful pastimes, but I hold that Sunday is a day set apart for devotion and religious exercise and rest—very necessary things for workingmen as well managers, actors and all those connected with a theatre.

M. W. Hanley, Harrigan's—Please do not speak of Sunday night performances to me. Aside from the respect which all reputable managers in this city have for sentiments of their patrons, there is no money in the scheme. I have travelled all over the country with theatrical troupes, and know the business thoroughly. The company that plays six nights will come out ahead of the one that plays seven.

Tony Pastor, Pastor's Theatre—In its purely professional aspect I believe that the actor needs the mental and physical rest that Sunday affords. As an amusement for the masses I believe there are other means than the theatre, better suited to the wants of the people. Financially, I do not believe Sunday performances a success; for although they may draw larger crowds than on any other day, the remainder of the week will be correspondingly small.

Charlie Schroeder, Fifth Avenue—I can speak for Mr. Stetson, and say that he would oppose most strongly Sunday performances. He does not think that the better class of theatre-goers would attend them, besides he has some mercy on the actors, who are under a severe strain during the other six days of the week, and really require Sunday as a day of rest.

Low Dockstader, Dockstader's Minstrels—I have no objection to leasing my theatre on Sunday for lectures or concerts, but I would never consent to having any ordinary minstrel show. There is a marked difference between the two cases. In the case of a lecture or concert everything can be conducted with quietness, but no minstrel show was ever a success that did not provoke the most boisterous laughter.

Charles Burnham, Star—I echo Mr. Theodore Moss in his opinions. I believe that a religious spirit prevades the community, and hold that if the theatres were to remain open on Sunday a large number of our best citizens would be scandalized. This would inevitably result in disastrous consequences to the management.

J. C. Duff, Standard—I think that Sunday should be kept as a day of rest. While traveling through the country with my opera troupe I have always refused to open on Sunday nights, although the greatest efforts have been used to persuade me. Actors should have the privilege of keeping Sunday as well as other people.

Frank B. Murtha, New Windsor Theatre—I am decidedly opposed to the idea, from a religious standpoint mainly. I keep Sunday sacredly myself and I see no reason why all actors should not do the same. The class of people who would patronize the theatres on a Sunday could just as well attend performances on other days.

THE BROOKLYN MAGAZINE for April contains the last contributions of the late Henry Ward Beecher to periodical literature giving his opinions of dancing, social amusements, stimulants and tobacco, in a general consideration of "Youthful Excesses and Old Age." The dead preacher's four last sermons are also printed in the number, and a most eloquent tribute is paid to his memory by the editor.

The balance of the number breathes of spring-time, flowers, and Easter. Rev. T. De Witt Talmage contributes a bright "Easter Recollection," Mrs. M. J. Gorton describes the "Fruits and Flowers of California;" two other writers describe "Spring Time in the Forests" and "The Gardens of Egypt," while poets sing sweetly of budding spring and the carol of birds. A noticeable feature is the reproduction, in the author's own autograph, of the famous poem, "Curfew Must not Ring To-Night," by Rose Hartwick Thorpe, to which hundreds of the admirers of this world-famed song will be attracted. Four bright and entertaining complete short stories are told by Florence L. Snow, Lee C. Harby, and Robert McPhail, and Alfred E. Lee takes us in a most delightful "Journey through Southern Spain," while Allie B. Bushy describes the life and habits

of the famous band of Mus-quas Indians now settled in Iowa. A clever glimpse behind the curtain of "Society at Washington" is given by Flora Adams Darling, to which an excellent complement is found in the fourth paper of Seaton Donohoe's series of "Stories and Memories of Washington." Mrs. Beecher has her usual "Monthly Talk," and a score or more of other writers assist in making this a most excellent and the best number yet issued of the Brooklyn. With the next issue the magazine changes its name for that of the American Magazine, when it will be fully illustrated, and its price increased. 130-132 Pearl Street, New York.

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Portrait of a man, likely a historical figure or a person of interest mentioned in the text.